

COMPOSITIONS OF L. M. GOTTSCHALK.

Apotheose, (Grande Marche Solennelle,).....	1.50	Ojos Criollos, (Danse Cubaine,) <i>Solo</i> , 75c. <i>Four hands</i> ,	1.00
Ardennes Mazurka,.....	75	Orfa Grand Polka,.....	65
Bamboula,.....	1.00	Overture to William Tell,.....	<i>Four hands</i> , 2.50
Bananier, (Chanson Negre,).....	40	Pastorella e Cavalliere,.....	1.00
Banjo, (Grotesque Fantasia,).....	1.10	Pasquinade,.....	<i>Solo</i> , 90c. <i>Four hands</i> , 1.00
Bataille,.....	1.25	Pensée Poétique ,.....	75
Berceuse, (Cradle Song,).....	75	Pensive Polka Redowa,.....	60
Brazilian National Hymn, (Gr. Fant. Triomphale,) <i>Four hands</i> ,	1.00	Polonia,.....	1.25
Chant du Martyrs,.....	75	Printemps d'Amour Mazurka, <i>Solo</i> , 1.25 <i>Four hands</i> ,	1.25
Chant du Soldat,.....	1.35	Radieuse Grand Waltz,.....	<i>Solo</i> , 90c. <i>Four hands</i> , 1.50
Chute des Feuilles, (Nocturne,).....	1.25	Reflets du Passée, (Ballade,).....	75
Colombe Polka, (The Dove,).....	85	Reponds Moi, (Danse Cubaine,) <i>Solo</i> , 60c. <i>Four hands</i> ,	1.00
Danse Ossianique,.....	60	Ricordate, (Nocturne,).....	75
Dernier Amour,.....	1.00	Scintilla (La) Mazurka, (The Spark,) 75c. <i>Four hands</i> ,	75
Dying Poet,.....	<i>Solo</i> , 75c. <i>Four Hands</i> , 1.00	Serenade,.....	75
Fairy Land Schottische,.....	75	Slumber on, Baby dear, (Song,).....	75
Favorita (La),.....	1.50	Souvenir d'Andalousie,.....	80
Forest Glade Polka,.....	<i>Solo</i> , 60c. <i>Four hands</i> , 75	Souvenir de la Havane,.....	1.00
Gallina, (La) (Danse Cubaine,) <i>Solo</i> , 75c. <i>Four hands</i> ,	1.00	Solitude,.....	75
Gitanella,.....	60	Suis Moi,.....	75
God Save the Queen,.....	1.00	Tremolo,.....	1.10
Grand Scherzo,.....	1.00	Union, (Paraphrase de Concert,).....	1.60
Home, Sweet Home,.....	1.00	Valse Poétique, (Sospiro,).....	85
Hurrah Galop,.....	75	Water Sprite Polka,.....	85
Illusions Perdues,.....	75	My only Love, Good-bye, (Song, in D,).....	50
Impromptu,.....	1.00	My only Love, Good-bye, (Song, in F,).....	50
Jerusalem,.....	1.25	Shepherdess and the Knight, (Vocal,).....	1.00
Jeunesse Mazurka,.....	60	Tournament Galop,.....	90
Jota Aragonesa,.....	60	POSTHUMOUS WORKS... Espadero's Edition.	
Last Hope, (Religious Meditation,) ..	75 <i>Four hands</i> , 1.25	Ave Maria, (Vocal,).....	75
Love and Chivalry,.....	75	Banjo (2me) (Second,).....	1.50
Maiden's Blush, (Grand Concert Waltz,).....	75	Caprice Polka, ..	90
Manchega,.....	75	Celèbre Tarantelle de Bravura,.....	1.50
Marche de Nuit,	<i>Solo</i> , 1.00. <i>Four hands</i> , 1.25	Chant de Guerre, (War Chant,).....	90
Marche Funèbre,.....	75	Cocoyé (El) (Grande Caprice Cubain,).....	1.60
Minuet à Seville,.....	1.00	Marguèrite, (Grande Valse Brillante,).....	75
Morte, (Lamentation,).....	75	Mazurka Rustique,.....	75
Miserere, "Trovatore,"	<i>Solo</i> , 1.00. <i>Four hands</i> , 1.10	Overture d'Oberon,.....	à quatre mains, 1.75
Murmures Eoliens,.....	1.25	Papillon (Le) (Fair Butterfly,) (Vocal,).....	1.00
O Loving Heart, Trust On, (Song,) in E... In F, ..	60	Rayons d'Azur, (Shades of Evening,) Polka.....	80
O Ma Charente,.....	50	Scherzo Romantique,.....	85
Ossian. (Caprice Poétique,).....	40	Souvenir de Lima, (Mazurka,).....	85
Idol of Beauty, (Song,).....	60	Souvenir de Cuba, (Mazurka,).....	60
Mountaineer's Song, (Vocal,).....	50		

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A Mlle. Cara de la Montagnie Hall de New York

PENSÉE POÉTIQUE

Edited by John Orth

LOUIS MOREAU GOTTSCALK
Op. 62

Andante

PIANO

*ben marcato, la melodia
con espressione*

Play the melody with a firm touch. the accompanying sixteenth notes short and snappy. A very Gottschalkian effect! Make the most of it.

Grade IV

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5-51-67318-5

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. Bass staff has a rhythmic accompaniment of eighth notes. Fingering numbers 5, 1, 3, 2 are visible above the treble staff in the third measure.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. Bass staff has a rhythmic accompaniment of eighth notes. Fingering numbers 1, 2 are visible above the treble staff in the second measure. A dynamic marking *f* is present in the third measure.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. Bass staff has a rhythmic accompaniment of eighth notes. Fingering numbers 5, 1, 3, 2 are visible above the treble staff in the first measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. Bass staff has a rhythmic accompaniment of eighth notes. A dynamic marking *cresc.* is present in the third measure. A *rall.* marking is present in the fifth measure.

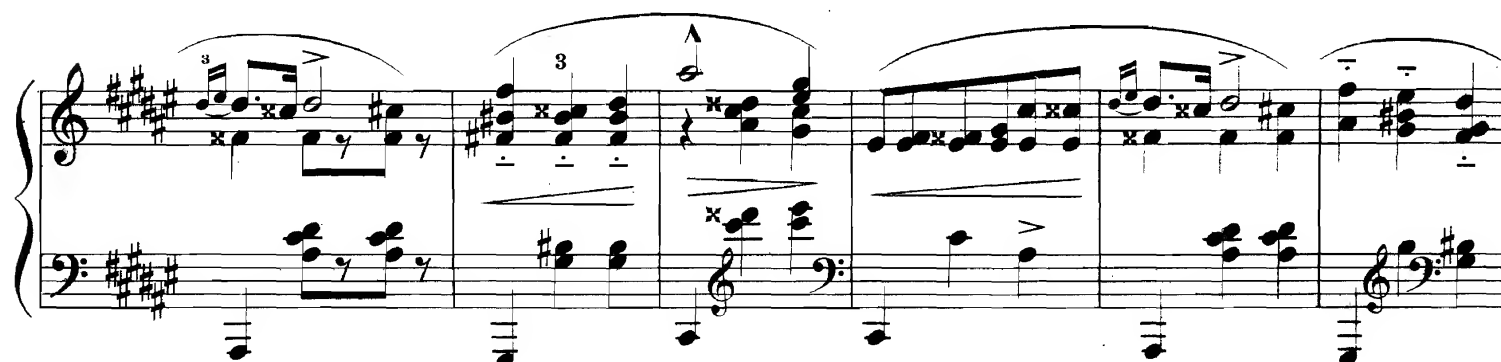
Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. Bass staff has a rhythmic accompaniment of eighth notes. A tempo marking *cantando* is present in the first measure. A tempo marking *poco rit.* is present in the fourth measure. A tempo marking *2 R.* is present in the fifth measure.



First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, a triplet of eighth notes in the third measure, and a slur over the last two measures. The bass clef staff contains a harmonic accompaniment. The tempo/mood marking *con tenerezza* is written below the treble staff.



Second system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures, a triplet of eighth notes in the third measure, and a slur over the last two measures. The bass clef staff continues the harmonic accompaniment. The tempo/mood marking *poco rit.* is written below the treble staff.



Third system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures, a triplet of eighth notes in the third measure, and a slur over the last two measures. The bass clef staff continues the harmonic accompaniment.



Fourth system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures, a triplet of eighth notes in the third measure, and a slur over the last two measures. The bass clef staff continues the harmonic accompaniment. The tempo/mood marking *avec regret* is written below the treble staff.



Fifth system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures, a triplet of eighth notes in the third measure, and a slur over the last two measures. The bass clef staff continues the harmonic accompaniment. The tempo/mood marking *Tempo I* is written above the treble staff, and *rit. poco* is written below the treble staff.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur over the first four measures, marked with fingerings 4, 5, 5, 4, and 5. The bass staff provides harmonic support with chords and single notes. A '2' is written below the bass staff in the second measure.



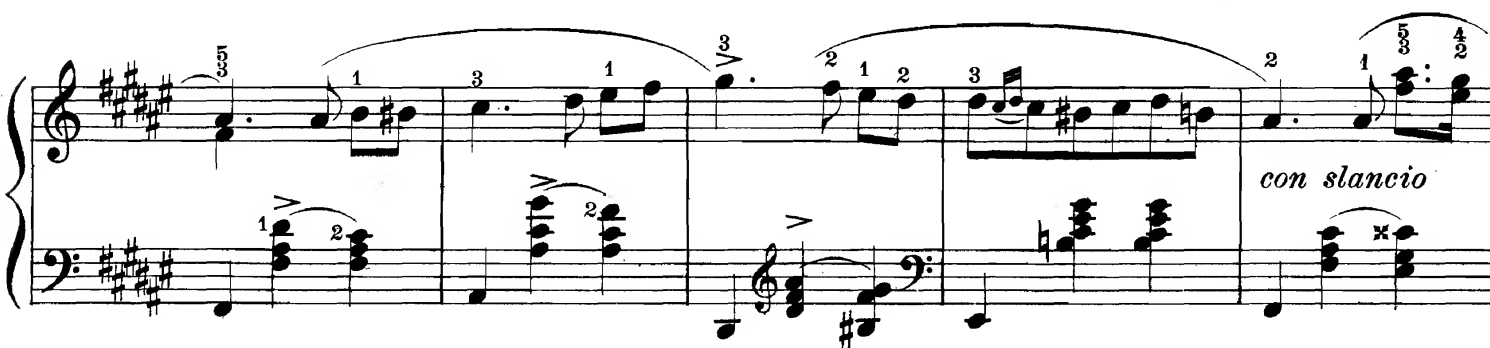
Second system of musical notation, continuing the piece. The treble staff has a slur over the first four measures with fingerings 4, 5, 4, and 5. The bass staff continues with harmonic accompaniment. A '2' is written below the bass staff in the fifth measure.



Third system of musical notation. The treble staff features a slur over the first four measures with fingerings 5, 4, 3, 5, 3, 4, 1, 3, 1, and 4. The bass staff includes chords and single notes. A '2' is written below the bass staff in the second measure.



Fourth system of musical notation. The treble staff has a slur over the first four measures with fingerings 3, 2, 1, 4, 3, 5, 4, 4, 3, 2, 1, 4, 2, 3, 4, 1, 2, and 5. The bass staff continues with harmonic accompaniment. The instruction *con passione* is written in the right margin.



Fifth system of musical notation. The treble staff has a slur over the first four measures with fingerings 1, 3, 1, 2, 3, 2, 3, 2, 1, 3, 5, 4, 2, and 2. The bass staff includes chords and single notes. The instruction *con slancio* is written in the right margin.

First system of a musical score in G major (one sharp). The right hand features a melodic line with various fingerings (5, 4, 5, 4, 5, 4, 4, 3, 4, 5, 2, 1, 4) and a fermata over the final measure. The left hand provides harmonic support with chords and single notes. The instruction *con passione* is written below the right hand.

Second system of the musical score. It begins with the instruction *OSSIA*. The right hand has a melodic line with fingerings (2, 6, 1, 5, 6, 1, 5, 3, 2). The left hand has a melodic line with fingerings (2, 5, 4). The instruction *con grazia* is written below the left hand. The system concludes with *rit.*, *p*, and *volante*. A second ending bracket labeled *2. Ed.* is shown below the left hand.

Third system of the musical score. The right hand features a rapid, ascending and descending scale-like passage with fingerings (3, 2, 1, 5, 2, 5). The left hand has a simple harmonic accompaniment. A first ending bracket is shown above the right hand.

Fourth system of the musical score. The right hand has a melodic line with a fermata. The left hand has a simple harmonic accompaniment. The instruction *dim. rit.* is written below the left hand. The system concludes with *pp*, *ppp*, and a second ending bracket labeled *2. Ed.*. A first ending bracket labeled *L.H.* is shown above the right hand.

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